

Santa Fe College

ITS

Information Technology Services

2019

DESIGN GUIDELINES

Product Design vs. Service Design

What is Service Design?

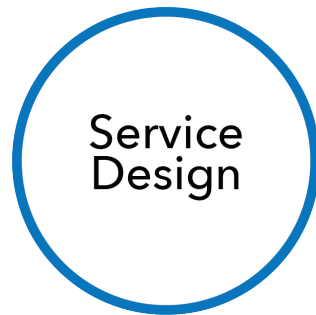
Service design is concerned with the design of services and making them better suit the needs of the service's users and customers. It examines all activities, infrastructure, communication, people, and material components involved in the service to improve both quality of service and interactions between the provider of the service and its customers.

The objective of service design is to formulate both front office and back office strategies that meet the customers' needs in the most relevant way whilst remaining economic (or sustainable) for the service provider. Ideal services are considered to be user-friendly and competitive within their market.

When concerning service designs, at times the process is your deliverable product.



Product designers create a **thing**.
The output is **what**.



Service Designers create an **ecosystem that supports how people interact with an organization, technology and each other**.
The output is **how**.

Modular not customizable



Smaller, reusable components that can be used in multiple ways to create more complex organisms are preferable to huge symbols with many different overrides and variants. We aim to be simple and flexible instead of complex and complicated.

One thing in many ways

Each design has multiple layers. Processes have to work across multiple teams and projects. Components have a visual layer, a front-end and back-end layer, a content layer, a data layer. Screens and flows must accommodate multiple devices, accessibility standards, different languages. A design that only works for one of these is not complete.



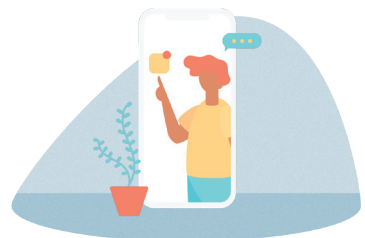
Test before investing

We choose to be more intentional and slower up front to ensure we can move quickly and confidently once a final solution is reached. We put quality and QA over speed to ensure a strong final product.



A living thing

Living things are successful only when carefully cultivated, supported by sustainable processes, and allowed to grow over time. We treat our design and components as living things that will evolve and change with our product. Nothing is permanent and no single person owns its success.





Colors

Color psychology is the study of colors in relation to human behavior. It aims to determine how color affects our day to day decisions. Does the color of an icon make us more likely to click on it? The short answer is yes. But the *why* part is a bit more complicated. Color meanings can have an impact on why we prefer certain colors over others. The same color can also have different meanings that are dependent on our upbringing, gender, location, values, and a variety of other factors.

Our brand palette for example, evokes feelings of balance, trust and optimism, with the use of grays, blues and gold. The core shades being blue, which can stand for stability, harmony, peace and calm. Given the context of the majority of our users, these choices make sense as we want them to feel familiar and confident with the experiences they interact with. The gold gives our users something positive to associate our products with.

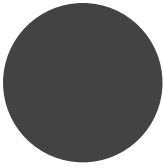
Use color meaningfully. When color is used sparingly to highlight important elements, it can help create a user interface that is fluid and intuitive. It's a good idea to choose one color to indicate elements of your application that are interactive. For example, many web pages use blue text to denote a hyperlink.

Key Points About Color to Remember

- Santa Fe College utilizes a familiar corporate color palette¹ with shades of blue and grey as base colors.
- Any text against a light or white background should be colored as dark gray. This softens the otherwise harshness of black on white text and makes it easier on the eyes.
- Gray is used as a secondary interface color, with white and blue being used as primary UI colors. This is evident in the component designs.
- Gold should be used sparingly to draw attention to elements within the UI.

The following color scheme on the next page has been checked and passes AA, and most AAA 508 compliance for contrast ratios using Adobe RGBA for screens and CMYK for print.

¹ <http://colourlovers.com/palettes/corporate>

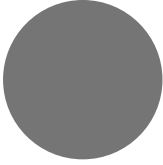


Dark Gray

Hex #444444

R 68, G 68, B 68

C 67%, M 60%, Y 59%, K 44%



Medium Gray

Hex #767676

R 118, G 118, B 118

C 55%, M 47%, Y 46%, K 12%



Gray

Hex #CACACA

R 202, G 202, B 202

C 20%, M 16%, Y 16%, K 0%



Light Gray

Hex #F1F1F1

R 241, G 241, B 241

C 4%, M 3%, Y 3%, K 0%

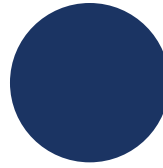


Alert Red

Hex #CD341C

R 205, G 55, B 39

C 13%, M 93%, Y 100%, K 4%

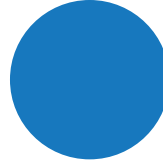


Dark Blue

Hex #003366

R 28, G 54, B 100

C 100%, M 87%, Y 33%, K 23%

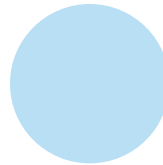


Medium Blue

Hex #1578C1

R 21, G 120, B 193

C 84%, M 48%, Y 0%, K 0%

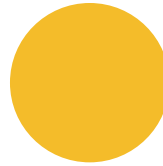


Light Blue

Hex #B5DFFF

R 181, G 223, B 255

C 25%, M 3%, Y 0%, K 0%

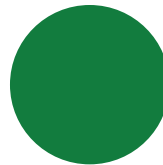


Gold

Hex #F4BB33

R 244, G 187, B 51

C 4%, M 27%, Y 93%, K 0%



Success Green

Hex #177D3C

R 23, G 125, B 63

C 87%, M 27%, Y 100%, K 14%



Light Blue

Text #003366

AA / AAA

Medium Blue

Text #FFFFFF

AA

Dark Blue

Text #B5DFFF

AA

Deep Blue

Text #F4BB33

AA / AAA



Light Gray

Text #444444

AA / AAA

Medium Gray

Text #444444

AA / AAA

Dark Gray

Text #FFFFFF

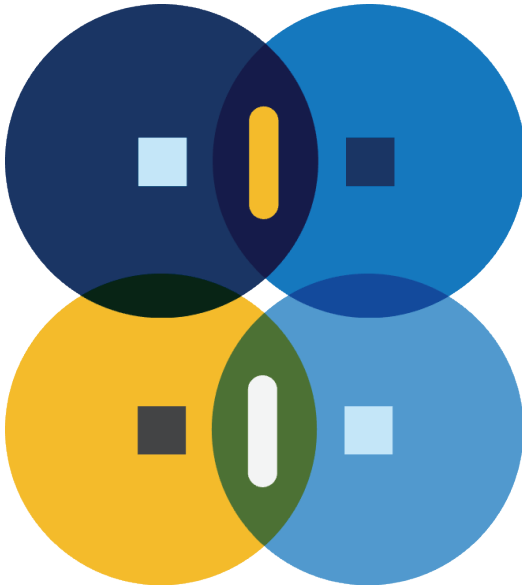
AA / AAA

Black

Text #CACACA

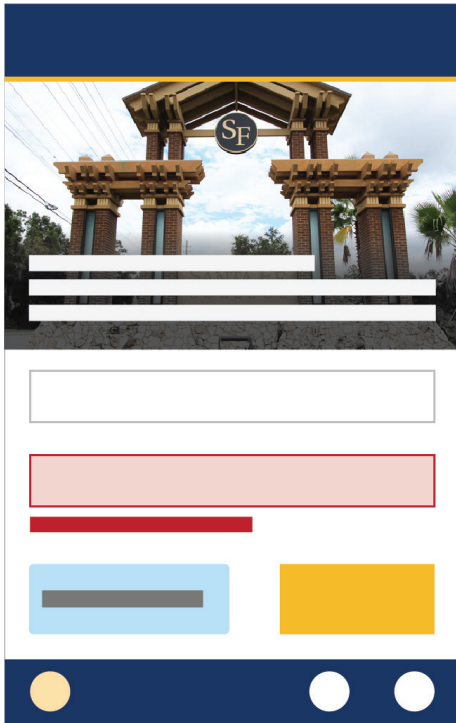
AA / AAA

On Brand Contrasts and Tints



Contrast brings individuality to an element and makes them noticeable. Think of using contrast in the context of drawing the users attention to a particular part of the design. A common use case for this occurrence is the Call to Action.

The color wheel below outlines the tints of the colors chosen for our compound scheme. Tints are generated by mixing more pur color with white. They can convey a more lighter, peaceful, less energetic feel.



(Top Left) Basic Color Contrasts
 (Above) Tinted Compound Color Wheel
 (Bottom Left) Mobile UI Color Example

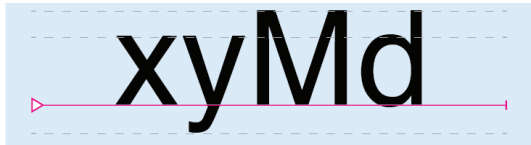


Typography

Your use of typography expresses hierarchy and establishes brand presence. A typeface is a collection of letters. While each letter can be unique, a typeface represents shared patterns across a collection of letters.

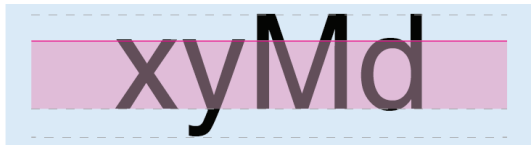
Properties of Type

BASELINE



The *baseline* is the invisible line on which the text rests. Measure your baselines in relation to other components.

X-HEIGHT



X-height refers to the height of the lowercase x for a typeface, and it indicates how tall or short each glyph in a typeface will be.

WEIGHT



Weight refers to the relative thickness of a font's stroke. A typeface can come in many weights; and four to six weights is a typical number available for a typeface.

CAP HEIGHT



Cap height refers to the height of a typeface's flat capital letters (such as M or I) measured from the baseline. Round and pointed capital letters, such as S and A, are optically adjusted by being drawn with a slight overshoot above the cap height to achieve the effect of being the same size.

ASCENDORS & DESCENDERS



Ascenders are an upward vertical stroke found in certain lowercase letters that extend beyond either the cap height or baseline. *Descenders* are the downward vertical stroke in these letters. In some cases, a collision between these strokes can occur when the line height (the vertical distance between baselines) is too tight.

Our default unit of measure with type is in *REM* with a *0.0625* conversion ratio. In the table below we've outlined the type used through various ITS applications.

PIXEL TO REM CONVERSIONS

10px = 0.625rem

14px = 0.875rem

24px = 1.5rem

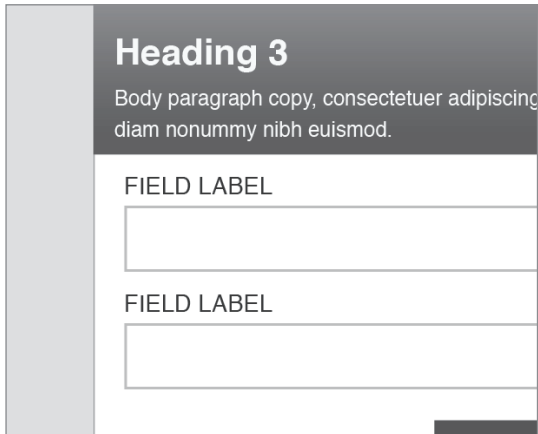
12px = 0.75rem

18px = 1.125rem

36px = 2.25rem

Scale	Typeface	Font	Size	Line Height	Letter Spacing
H1	Mueso	700	36	48	10
H2	Helvetica	Bold	24	36	30
H3	Helvetica	Bold	18	24	48
H4	Helvetica	Regular	18	24	
H5	Helvetica	Bold	14	20	
Quote	Palatino	Regular	18	24	
paragraph	Helvetica	Regular	14	20	
small	Helvetica	Regular	10	18	

Applications of Type



Type Scaling Example

The type scale appears as text in components and the overall layout. Type attributes can use custom values for the typeface, font, case, size, and letter spacing.

Key points to remember when working with Type

DON'T CHOOSE FANCY OVER LEGIBLE.

The KISS method is a good rule of thumb here. Script and fancy typefaces are nice, but can be difficult to read for some users.

DON'T MIX MORE THAN TWO.

Limiting the pairing of fonts makes the choices appear more consistent. Consider how the font appears when there are line breaks.

AVOID HYPHENATION WHEN POSSIBLE.

Try using line break or narrow letter spacing a little. If there's a plague of hyphens, reconsider measure size or font size. Turn hyphenation completely off when flushing text left.

HANDLE 'WIDOWS' AND 'ORPHANS'.

A typographical widow is a line of text that is part of a paragraph, but has shifted over to the next column. An orphan is basically the same with an exception that there's only a single word left on its own. You can do a manual text edit to modify the length of the lines to completely eliminate the problem. You can also adjust the text box or the column size to enable the type to maneuver around the orphans and widows.

AVOID STRETCHING FONTS.

Stretching a font takes away its efficiency and value.

Content



Including content patterns are useful in a design system as a reference for others and a way to ensure consistency across your components.

House Rules

CLARITY IS KING

Write for a grade 8 reading level¹. Reducing readability never means “dumbing down” your writing. It means communicating clearly and effectively, which if anything, is harder to do.

Use jargon thoughtfully. Yes, many of our users are designers, but they’re collaborating with executives, lawyers, marketers, and developers all over the world. Saying “component instance” might make sense in an advanced tooltip, but not on Marketing’s landing page.

READABILITY IS QUEEN

Stay concise. If you need to be wordy, break it up with subheadings, numbers, bullet points, and smaller paragraphs. The more digestible your content is, the more likely it is to be read, and the more consistent it is with SEO best practices.

Make the most of your headlines. They should clearly convey the main point, so anyone can scan just the headings for a summary.

WHEN IN DOUBT, STICK TO AP STYLE

We use the AP Stylebook. Any exceptions mentioned here override AP. Merriam-Webster’s Collegiate Dictionary is our preferred source of truth, and we use American spelling, not British. The first listed spelling is our go-to.

¹ <https://readable.com/text/>



UX Patterns

UX Patterns are principled guidance for the way we approach design. They explain how to combine components to build usable, effective and holistic experiences. UI Components are the tangible UI pieces with corresponding code snippets.

Basic Structure

The two constants of anything built using the ITS Design System are the header and footer. These elements are considered global and sandwich other elements that make up the content ecosystem.



Basic Screen Layout

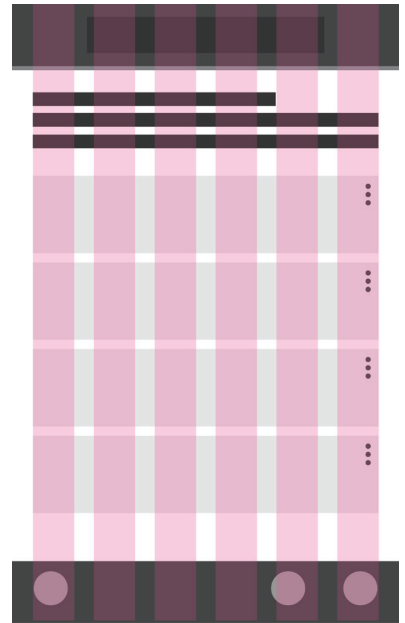
The header maintains the SantaFe branding and contains elements like the title, main navigation and global search.

The footer contains links for global navigation of information and 3rd party links to vendors as well as ant status, date or copyright information.

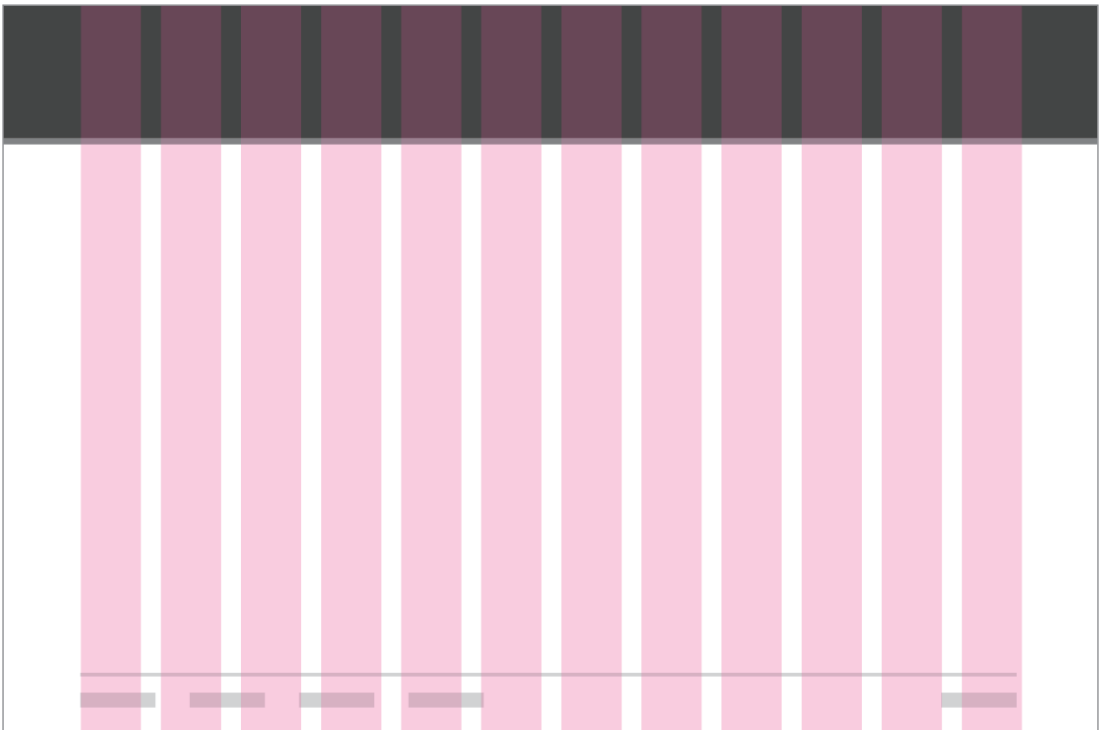
Layout

Your layout should reflect the information or workflow of the selected navigation. When laying out the content, keep the following in mind:

- The flow of content—how to create a hierarchy and layout that draws attention to the areas of importance
- The importance of designing to the grid
- How to aid users in completing their tasks
- How to handle large amounts of data
- Responsive design



6 Column Mobile Grid



12 Column Desktop Grid

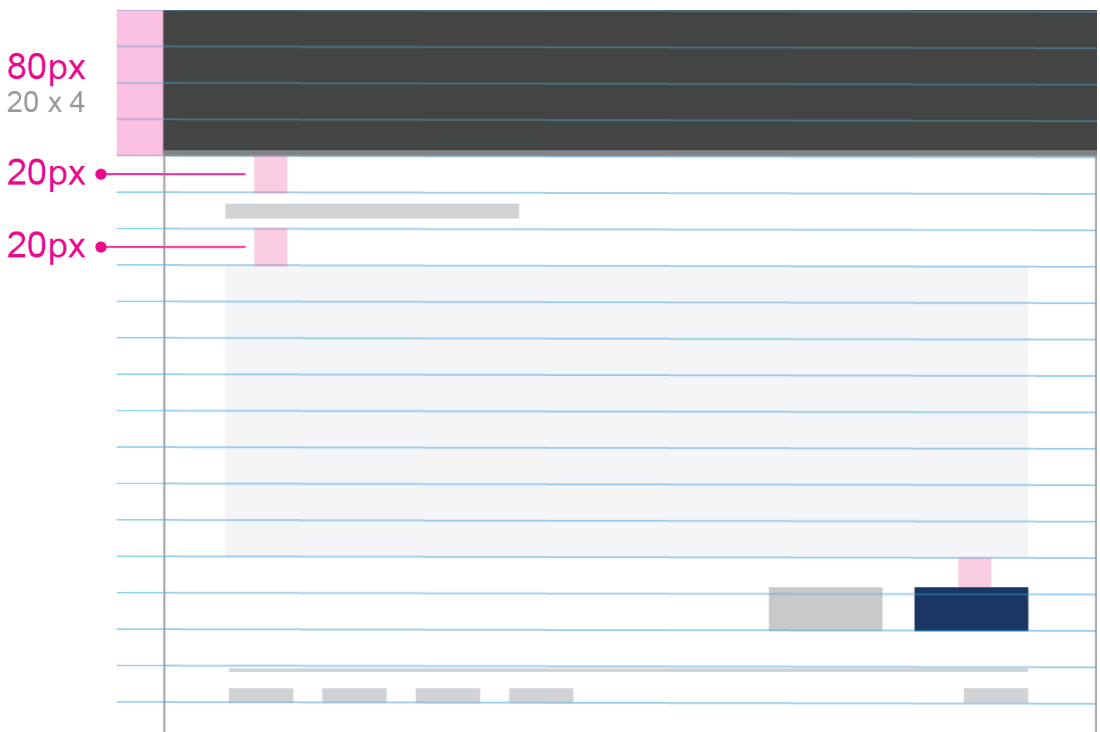
Vertical Rhythm

Vertical rhythm is the repetition of spatial relationships in a design. A consistent rhythm gives elements a uniform and balanced placement in a design. The more consistent the design, the easier it is for users to read and understand.

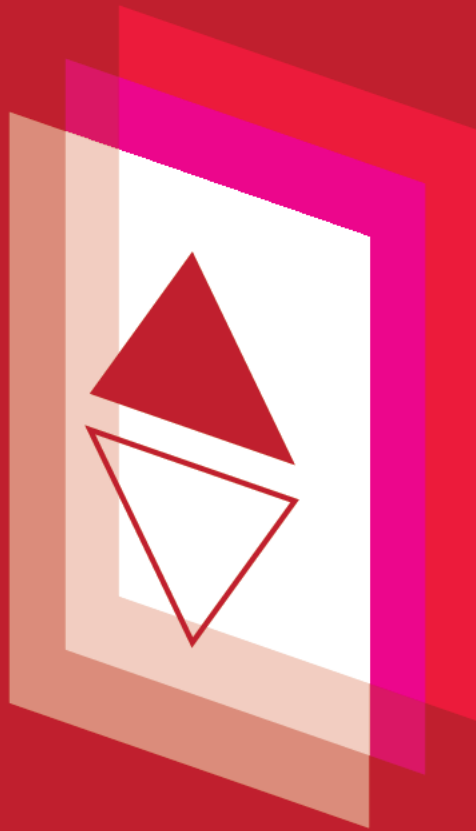
The baseline, meaning general line height for text and elements, is 20px.

Everything is positioned with this 20px spacing in mind:

- The height of components and text elements are in multiples of 20px
- The vertical white space between elements are also multiples of 20px



Vertical Rhythm of a Basic Layout



Accessibility

One thing in many ways

Building inclusive component is core to our principles. We want everyone using our products to have a rich and full experience, regardless of their tools, personal capabilities, language, etc.

We build all of our components to be re-usable, accessible, and consistent from the start. By centralizing these decisions to a single component, we can address accessibility issues or bugs from a single place, instead of having to deal with multiple instances of debt.

Accessibility is not just for engineers. Designers can truly help set up the company for success with an inclusive, accessible user experience that is thinking about how to solve for this at the very beginning of their projects.

Color guidelines

We follow two strict guidelines for color accessibility:

- Never use color as the only means of providing information or requesting an action.
- The combinations of text and their background colors should not fall below the WCAG recommended threshold ratio of 4.5:1 for standard or small text and 3:1 for larger text.

Alternative text

All images, icons, and SVGs should have a text-base alternative that describes the content.

Screen Reader Support

- Our components are not dependable on JavaScript to function.
- Ensure that the tab order within forms is sensible and clear.
- Offer skip links around repetitive components such as page navigation.
- Limit the use emojis or other symbols and never use them alone to communicate purpose or intent.

Additional resources

A great resource to help you learn more about web accessibility is the Web Content Accessibility Guidelines (WCAG) 2.0. This helps you provide the best, most problem-free experience possible to the disability community.

Visit the World Wide Web Consortium (W3C)'s Web Accessibility Initiative¹ to learn more.

Feedback

Sometimes building accessible and inclusive experiences can be hard. If we've made any mistakes in this style guide, please reach out through our support form and help us make it better!

¹ <https://www.essentialaccessibility.com/blog/web-content-accessibility-guidelines-wcag/>

DOCTYPE

The absence of a DOCTYPE is a crime punishable by death. You may have relied on the following DOCTYPE in the past, but it's important to know that this is now being superseded by a leaner and meaner snippet.

Ideally, the HTML5 DOCTYPE should be used. It's supported in all modern browsers, and throws IE6 and IE7 into standards mode.

```
<!DOCTYPE html>
```

lang Attribute

```
<html lang="en">
```

Writing Valid Semantic Markup

Writing websites with clean, semantic HTML is something we wish we could always do. Sometimes we find ourselves limited by the way pages were setup by our predecessors, or sometimes we're coding an HTML email. The validity of the HTML should never be compromised, even if to solve a browser specific bug.

Headings should be hierarchically created from `<h2>` onwards, paragraphs should always be in `<p>` tags and so on and so forth. If you write semantic HTML, the resultant page will be cleaner, lighter and easily parsed by search engine spiders. This is one of the simplest SEO fixes you can undertake.

Image 'Alt' Text

The `` tag requires alt text to both validate and meet accessibility guidelines. The text in the alt attribute should be descriptive of what the image shows, or is trying to achieve, unless of course the image is not critical.

If the image is of a list bullet or other trivial icons, it is recommended to simply leave the alt attribute empty, but still present. A screen reader will then ignore it, as opposed to having to read out "bullet" 20 times.

```
 <!-- good, descriptive -->  
 <!-- bad, as silly as it seems -->  
 <!-- good -->
```